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IN THE MAGAZINES

Putnam's Magazine, which, having been absorbed by the *Atlantic Monthly*, closes its career with the current issue, publishes an article on the Art of John La Farge, by Elisabeth Luther Cary, both appreciative and thoughtful. It is as the great craftsman that Miss Cary refers to Mr. La Farge, finding in him one who has "managed to drive thought and craftsmanship side by side"—and one of "a limited class of artists interested in other things than art." She has truly said: "It is when the great painter, or sculptor, or glassmaker, or engraver is also a profound thinker that he becomes a puzzle to both his fellow craftsman and the public." The *Bookman* for April has not only the third instalment of the "Story of Art in America," contributed by Arthur Hoeber, but a charmingly written and well-illustrated article on actor-artists—"The Brush and the Buskin"—by James Barnes. Few are probably aware how many well-known actors resort to art as a pastime and what excellent work they have achieved. Among those mentioned whose works are reproduced are Walter Hale, Bruce McRae, Albert Brunig, John Barrymore, F. F. MacKay, Guy Standing and Wilfred North.

The *Century* for April contains a short, appreciative article on the work of James Earle Fraser, one of the younger of the American sculptors, by Elizabeth Ann Semple, and also an interesting account given by Conklin Mann of how the portrait of Ahmet Ben Haman, in the City Hall of New York, happened to be painted, besides reproductions of four cartoons by Edwin Blashfield for decorations symbolic of Law, in the Youngstown Court House. The *Harper's* publishes "Some Pre-Raphaelite Reminiscences," by Ford Madox Hueffer, interesting but not inclined to increase admiration for the members of the Brotherhood; and an engraving on wood by Henry Wolf of E. C. Tarbell's portrait of his daughter "Josephine." Robert J. Wickenden contributes an article to the April *Scribner's* on the "Portraits of Carroll Beckwith," in which just tribute

is paid to the service this painter has rendered American art through his teaching. In the same magazine is also a brief essay by Christian Brinton on "Monotypes," which leads the reader into one of the pleasant by-paths of art. The leading article in the American section of the *International Studio* is on "Fair-acres and Some Other Recent Country Houses by Wilson Eyre," an appreciative estimate of the value of this well-known architect's work by Frederick Wallck; while of special note in the British section are articles on "Contemporary Japanese Painting," and "Some Notable Swedish Etchers." And yet a word should be said of a brief article by Annie Nathan Meyer on the Whistler Exhibition at the Metropolitan Museum, which appeared in the April 2d issue of *Harper's Weekly*, because of its freshness of thought, restrained enthusiasm, and clearness of expression.

BOOK REVIEWS

SIX LECTURES ON SOME NINETEENTH CENTURY ARTISTS, BY WILLIAM KNIGHT, Emeritus Professor of Philosophy in the University of St. Andrew, Scotland. The Art Institute of Chicago, Publishers.

The lectures printed in this volume comprise the third series on the Scammon Foundation and were delivered at the Art Institute of Chicago in the spring of 1907. They deal chiefly with British painters, though Corot and Millet are referred to at some length as complementing the movement begun in England by Turner and rounded out, in a measure, by the great Pre-Raphaelites. It is, as it were, a connected story, the keynote of which is found in the following declaration made in the first chapter:

"The specialty of the group of artists who will come before us and the abiding charm of their work is the way in which each—in a different manner—dealt with what I venture to call *ultimata* in art; that is to say, with subjects which the ordinary eye does not see, because they

are remote from commonplace. The result has been that, whether in landscape or in figure painting—in their representation of nature or of humanity—they have opened up new pathways for us, suggesting much more than they have disclosed. They have all carried us, more or less, from the real to the ideal; disclosing higher existences, through lower symbols, so that to what is sometimes said in disparagement, or in criticism, 'that is not what I ever saw in Nature'—the reply is just and adequate, 'No, it is not what you then saw, but what you might have seen, what nature was about to disclose to sympathetic souls, but did not to your eye at that particular time.'"

The chapters on Turner are perhaps the most interesting, as they are the most analytical and prejudiced. Any one can with sufficient inquiry and care compile a biography of an artist, but mature, personal convictions reflecting sympathetic understanding are far to seek. To Mr. Knight, Turner was the greatest landscape painter that ever lived and he gives good reasons for his belief. His estimates of Corot and Millet are just if less effusive, and his chapters on Rossetti, Watts and Burne-Jones have the charm of intimacy resulting from personal acquaintance. The book, which is well printed and illustrated, makes both pleasant and profitable reading.

**THE AMERICAN ART ANNUAL,
VOL. VII.** Florence N. Levy, Editor, Fine Arts Building, New York. Price \$5.00 net.

Many will welcome with delight the new volume of this indispensable book of reference which is but just from the press. It contains not only information to be secured from no other source but constitutes an encouraging record of art activity in America. The Directory of Painters, Sculptors, and Illustrators contains 3,415 names, a gain of 714 over the list published in the previous issue. The Directory of Architects is the most complete ever compiled, containing 2,549 names. In both cases only those are listed who either have contributed to exhibitions of established merit or been en-

rolled as members of organizations of high standing. Information is given of new books on art and art magazines and a press list is furnished of prominent art writers and critics. One section is devoted to paintings sold at auction during the past two years, which, to collectors, naturally, is of much value. The special article is devoted to the life and achievements of Charles Follen McKim. Because of the bulk of statistics and directories the classified lists of art societies and their activities has been omitted, but will be given in full in Vol. VIII, which is promised early in the fall. The Art Annual is a book which should find a place in every public library.

HOW TO APPRECIATE PRINTS. BY FRANK WEITENKAMPF. Moffat, Yard and Company, New York, Publishers. Price \$1.50 net.

This book, which has now reached a third edition, is undoubtedly of much value to those who would acquire a sufficient knowledge of prints to find enjoyment in them. It is written by the Director of the Print Department of the New York Public Library in an informal, pleasant manner which presumably will hold the reader's attention and arouse his interest. It is not intended to be exhaustive nor yet scholarly, neither a dictionary, nor a text book. The chapters deal with etching, line engraving on metal, mezzotint, wood engraving, lithography, photo-mechanical processes and color-printing, as well as the care of prints and print collecting. The technique in each instance is carefully explained, but without the use of technical terms, or with as few as possible. In closing, the writer gives the following counsel: "Have your specialty, retain your most enthusiastic admiration for the form of art that pleases you best. But keep an unbiased eye and mind also for what is not so close to your heart. Be critical, but be liberal also. He who thinks and knows can much better afford to look indulgently at work that has faults—because he also sees what is good in it—than he who admires ignorantly."